

# The Classical Outlook

*Continuing Latin Notes*

Published monthly, October to May, inclusive, by the American Classical League

New York University, Washington Square East, New York City

Price of subscription, \$1 per year. The annual fee of \$1 for membership in the American Classical League includes subscription to THE CLASSICAL OUTLOOK.

Entered as second class matter Oct. 7, 1936, at the post office at New York, N. Y., under the act of March 3, 1879.

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VOL. XV

MARCH, 1938

No. 6

## ANCIENT SHIPS: BATTLE TACTICS; MERCHANTMEN AND SMALL CRAFT

BY LIONEL COHEN  
New York University

Gunpowder and high explosives are the teeth of the present-day man-of-war. The crack of shattered oars, the thud of the grapnel, the wild shouts of boarding parties are all buried in the musty records of ancient and medieval history. They have been drowned out by the thunder of the modern battleship's tremendous guns and the savage click of her torpedo tubes. This leads to an interesting question. How did the gunpowderless ancients inflict the tremendous losses of Salamis and Actium? How did the Syracusans who knew nothing of cannon break the back of the mighty Athenian fleet? In a word, what were the ancients' naval weapons and how did they use them?

The ram (*embolos*; *rostrum*) was the ancient weapon that corresponds in importance to our modern marine gun. It consisted of a huge metal-shod point which projected from the warship's prow at the water-line. The vessel, converted thereby into a huge missile, was driven forward with tremendous force so that its armed prow could sink deep into the enemy's vulnerable parts and inflict a fatal wound. Obviously the proper use of this weapon demanded the utmost amount of coordination and dexterity on the part of the rowers. Naval tactics consisted almost exclusively in so placing the vessel that its sharp prow threatened the enemy's unprotected portions, preferably his side. Two maneuvers were specially favored for this purpose, the *dickplous* or "sailing through" and the *periplous* or "sailing about." The former consisted of a violent dash straight through the enemy's line. When the break through the line had been accomplished, the attackers entered upon the *periplous*. Making a complete about-face, they bore down on their opponents from behind and rammed them square on their unprotected sterns and sides.

When, in Hellenistic times, vessels grew heavier in construction, their mobility was decreased and the ram lost much of its importance. A new method of warfare, that of boarding the enemy's vessel and fighting it out hand-to-hand on his decks, came into favor and brought with it the use of the grapnel. This was merely a heavy sharp hook fastened to a long cable. The attackers would hurl a number of them upon the enemy's deck, wait until the hooks had embedded themselves in the wooden planks, then haul in the cables until the grappled ship was close enough to board. The "iron hands" that the Athenians used against the Syracusans as early as 413 B.C. was a device of this kind. The famous *corvus* which aided the Romans so much against the Carthaginians was a grapnel and boarding bridge combined. It consisted of a long plank with a sharp point projecting from

beneath one end. Normally it was held in a vertical position by a rope. When the enemy drew near, the rope was released, the board fell across his deck, its point sinking into the planks and holding it firm. The heavy-armed Roman marines then stormed over this bridge and virtually turned the battle into a land-fight.

Other devices, also, were used. Occasionally, huge masses of lead or some other metal were dropped from the yard-arms upon the enemy's decks. Greek ships of about 200 B.C. and Roman ships from the civil wars on were equipped with lofty towers (*pyrgoi*; *turres*) from which missiles could be cast upon the enemy. When Caesar fought the Veneti, he was confronted by a new problem; his towers were too short to reach above the high sides of his opponents' ships. Hence he employed a new device. The Veneti depended purely on sails. With knives fastened to long poles, Caesar cut down their rigging and left them to drift helplessly about, easy prey for the deadly shafts of his marines.

We must turn now to a less spectacular phase of ancient ships, the merchant marine. The sleek lines of a modern destroyer are far different from those of the squat tramp-steamers that ply our commercial routes. The same distinction existed in ancient times. There is a beautiful sixth century B.C. vase-painting depicting an early type of merchantman being overhauled by a swift warship. In this scene we can see clearly the fundamental difference between the man-of-war and the trader. The latter is short and blunt and rises high out of the water, in sharp contrast to the slim, swift lines of the former. Breadth and height were the chief characteristics of both Greek and Roman merchantmen.

In Hellenistic and Roman times, merchantmen attained considerable size. Lucian describes a boat used in the corn trade that was fully 180 feet long, over 45 feet wide, and 45 feet deep. The boats used by the Romans to transport marble from Egypt may have been even larger. The ship on which Paul the Apostle travelled carried 276 people, that on which Josephus suffered shipwreck, fully 600 people. The merchant-ship depended principally on its sails, although it carried a few oars, probably to use when becalmed. These oars could not have been of any great importance; for Aristotle compares a merchant-ship, being rowed, to an insect feebly buzzing along on wings too heavy for its body. A fully-rigged vessel had a main mast carrying a large square-sail with a small triangular topsail above it and a foremast or bowsprit carrying a square-sail. Their speed varied from three to six miles an hour, depending on the wind and weather.

Packed carefully, usually in huge amphorae, almost every type of product was carried in these giant vessels—grain, pepper, wool, salted fish, etc. Sometimes merchantmen were armed with towers rising high above the deck. To counter-

balance this extra weight, they carried ballast in the hold. Often they also carried special equipment (*lithoboloi*) to drop heavy missiles on any vessels that might attack them.

Our sources speak of many types of merchantmen, but unfortunately we cannot distinguish among them. *Kantharoi* and *kyknoi* were employed by the Greeks in the fourth and fifth centuries B.C.; *cercuri* were notable for the oars that formed a regular part of their equipment; *corbitae*, vessels of huge size, were in use among the Romans in the first and second centuries B.C.; *cybaeae*, also of great size, were in use in Sicily in the first century B.C.; *phaseli* were especially suitable for carrying people from place to place; they varied greatly in size and were propelled sometimes by sail alone, sometimes by oars and sail; *pontones* were in use on the south coast of Gaul in the first century B.C.

The small craft that travelled along the coast and plied the rivers and lakes in ancient times were as numerous and as varied as they are today. Unfortunately our information about them is extremely scanty. We can point out here only a few of the more common types.

A vessel the sight of which struck fear into the heart of any trader was the *myoparon*, for it was the type generally used by the ancient pirate. Light, fast, more seaworthy than the narrow warships, driven by both oars and sail, they haunted the seas like lean wolves preying on the rich Mediterranean commerce. The *celoces*, "race-horses," as their name implies were built especially for speed. A regular part of every fleet, they were used to carry orders, despatches, etc., from ship to ship, a task in which speed was essential. The *speculatoriae* or *tabellariae* were used for carrying despatches and for scouting. When serving in the latter capacity, they were sometimes camouflaged, i.e., completely painted the color of sea-water to escape detection. Under the Roman Empire they served as post-boats. The term *lemnuculi* was applied to the smaller boats in general, e.g., fishing-craft, ship's-boats, etc. *Lintres* and *caudicariae*, also small boats, were chiefly used on rivers, the latter especially on the Tiber.

In the field of pleasure craft, the most famous by far was the sumptuous *thalamegus* of Ptolemy IV, a huge floating palace 300 feet long, 45 feet wide, and 60 feet high. The ship was carefully fitted out with dining saloons, promenades, sleeping cabins, etc., all built of expensive woods and lavishly ornamented with gold and silver. Fully as elaborate were the famous galleys of Caligula, equipped as they were with saloons, baths, galleries, even growing trees and vines. There must have been other types of pleasure boats beside these. Some of the small craft mentioned above may well have been employed as yachts and cruisers.

(Note: Pictures of many of the small craft and merchantmen can be found in H. Stuart Jones' "Companion to Roman History," Oxford, Clarendon Press, 1912, pages 323-325.)

### CONTESTS CLOSING

Our readers are reminded that April 1, 1938, will mark the close of the American Classical League verse-writing contest. Any student of Latin, Greek, or Classics in any junior high school, senior high school, or college may compete in the contest. The verse may be in English or in either of the classical languages; the theme must be drawn from the classics or from classical antiquity. There will be no prize or tangible reward; but the winning verses will be published in THE CLASSICAL OUTLOOK.

The same date will mark the close of the period during which teachers may send in their tried and most useful devices in all phases of Latin teaching for possible inclusion in the proposed bulletin on devices which is to be published by the American Classical League Service Bureau. Credit will be given in this bulletin to the teacher and school from which each device comes.

### FIVE WEEKS IN VESONTIO

BY RUTH KIMMELL

Librarian, Lincoln High School, Vincennes, Ind.

Last summer I had the pleasure of seeing much of the country traversed by Caesar and the Roman legions in their conquest of Gaul. I spent five weeks in the city of Besançon, known in Caesar's time as Vesontio, where Caesar spent some time strengthening the morale of his army and replenishing his grain supply. This town, the largest in the territory of the Sequani, was well-fortified by nature, being almost encircled by the river Doubs and guarded by a hill of some height.

A six-hour train ride from Paris brought me to Besançon after nightfall and I did not get my first view of it until the next morning when the cathedral bells of the Sabbath awoke me. Throwing wide the windows of my monastic-looking room in the modern Cité Universitaire, I saw first the river Doubs and the hill opposite, on which is the citadel where Caesar quartered his legions. Caesar, by dint of speed, had managed to reach Vesontio before Ariovistus, leader of the Germans; but his men, once arrived, alarmed by reports about the courage and unusual military skill of their enemy, became panic-stricken. However, after their commander had exhorted them to have confidence in him, their fear was allayed.

After Caesar had encouraged his army, he left Besançon and went to meet Ariovistus. On my way to Heidelberg to meet a German girl with whom I had corresponded, I, too, traversed the country he must have passed through, by going through Belfort and Mulhouse. But, whereas Caesar, taking a slightly longer route than the present railway does, accomplished the march in seven days, it took me only three hours by train. When Caesar finished his journey, however, he probably knew the possibilities of the terrain for warfare, but I got only fleeting glimpses of the country as the fast train carried me on across the Rhine into Germany. Ecce, the drawbacks of modern transportation!

Remains of a Roman theatre and an arch from the period of Marcus Aurelius still give evidence of the city's Roman background. Its narrow cobblestone streets and ancient stone buildings also depict its history.

The University of Besançon, actually founded first at nearby Dole in 1423, but later transferred to Besançon by Louis XIV in 1691, is one of the oldest in France. I attended the courses for foreigners in the French language and literature.

While I was at Besançon, the university conducted an excursion to Chamonix, Mont Blanc, Lausanne, and Geneva. We gazed upon beautiful Lake Lemane and the river Rhone, which figure in Caesar's account of his war with the Helvetii, the original inhabitants of modern Switzerland.

Besançon, besides its significance in Roman history, is also famous because it is the birthplace of the great novelist and poet, Victor Hugo. The scientist, Louis Pasteur, born in nearby Dole, was assistant professor of mathematics at Besançon for a time. The city is also partly the scene of one of the great French novels of the nineteenth century, "Le Rouge et le Noir," by Stendhal.

My sojourn in France was an unforgettable experience, and my knowledge of Latin increased its interest for me.

### LATIN AND ITALIAN

BY JOHN F. GUMMERE

The William Penn Charter School, Philadelphia, Pa.

(Note:—The approach in this article is the same as that found in a reading lesson in "Latin Book Two," by H. F. Scott, F. W. Sanford, and J. F. Gummere, published by Scott, Foresman and Co., 1937.)

One of the responsibilities of the foreign-language teacher is to develop proper social attitudes on the part of pupils. A



very important step in this direction should be taken by removing the instinctive hostility that usually is felt by citizens of this country toward those whom they hear speaking a foreign tongue. A teacher can bring about a change in this hostile attitude by training pupils to study the speech habits of those whom they hear, attempting not merely to identify the language which is being spoken, but also to understand some of it. In this way, intelligent interest replaces unreasoning hostility.

Students of Latin may readily be drawn to an appreciation of those languages which are derived from Latin through informal and non-technical exercises in reading such a language as Italian. A class can immediately see how much Latin does to enable them to read Italian. They can also begin to appreciate the beauty of it. Therefore, they begin to develop the proper attitudes already discussed.

The following simple principles, stated in a non-technical and informal manner, if put before a class, will enable them to read some easy sentences, and will give them a vocabulary quite surprising in its extent.

1. Use the accusative case when deriving Italian nouns from Latin.

2. If a word ends in a consonant, drop the consonant.

3. If, after (2), a *-u* is left, change the *-u* to *-o*.

4. If *-l-* follows a consonant that begins a word, change the *-l-* to *-i-*.

5. Short *-e-* or short *-o-*, if they end the first syllable of a word, and are accented, "break" respectively, into *-ie-* and *-uo-*.

Examples:—

Some words appear unchanged, e.g., *porto, bene, dico, vidi*, etc.

Some words, after principles (1) and (2) have been applied, seem to be unchanged, e.g., *Roma, cara, patria, fortuna, porta, viva* (subjunctive), etc. Others, after (1) and (2), are: *voce, duce, ponte, monte, nome, cane, tre, quarta, pace, e*, etc.

The plural of first-declension derivatives such as those given ends in *-e*, e.g., *patrie, fortune, porte*; other plurals end in *-i*, e.g., *monti, nomi, voci, paci, cani*, etc.

Applying (3) in addition to (1) and (2), we get: *libro, caro, corpo, posso, mano, capo, quarto, uno, argento*, etc.

Applying (1), (2), and (3), and adding (4), we get: *fiume, più, piacere, fiamma*, (and with *h* put in to keep a *c* "hard" in sound): *chiamare, chiaro*, etc.

Applying (5): *piède, siède, buono, suona, fuoco* ("fire" instead of "hearth where fire burns").

The following short sentences may now be read:

- In Italia, Roma è (est) la più grande città.
- Viva la nostra patria!
- Mia madre e mio padre sono (sunt) a casa.
- La lingua italiana è facile.
- Una finestra è aperta, l'altra è chiusa.

The following paragraph should not be difficult:

In questa classe (class-room) vi sono (there are) tre finestre, quattro muri, ventisette studenti, ed il nostro professore. Il professore dice: "La prima lezione è molto facile. L'origine della (of the) lingua italiana è la lingua latina. Molte parole (words) italiane sono simili a parole latine. La pronunzia non è difficile perchè (because) le parole sono scritte come (as) sono pronunziate."

Repeated experiments have shown that, after exactly five minutes' time spent in explaining (orally) the Italian cardinal numerals and their Latin origins, to a class that has had at least one year of Latin, an average of seventy-five percent of the students can correctly write a series of five Italian numbers dictated at a moderate speed. The cardinal numerals include all from one to one hundred, and, of course, one thousand, in this experiment.

Repeated experiments with gifted students have shown that the time of explanation needed to enable them to become

letter-perfect in these numerals is exactly two and a half minutes. It would be difficult to find a more dramatic illustration of the value of Latin in the study of a Romance language.

## AN ATTEMPT TO MODERNIZE PROSE COMPOSITION

By ALICE CLARK

Central High School, Washington, D. C.

An infant is starting prose composition when he learns to say in his mother tongue, "Please," "Thank you," "How do you do?" "Goodbye." If a child should listen and understand only, but make no attempt to express his own thoughts, we should call him a mute. We strive to make the baby talk as early as possible, even if he makes mistakes at first. Sound psychology demands that there be an outlet for the thoughts. The modern trend in pedagogy is to give the child full opportunity for self-expression. Nature emphasizes the fact that there must be an outgoing as well as an intaking. It is as necessary to breathe out as to breathe in; and the child must give again, must express his ideas.

Oral prose is the reverse of hearing and understanding; written prose, the reverse side of reading for comprehension. We must have both sides. It is not fair to cut off the child's language experience by denying him all chance to express himself. No wonder he turns to the modern languages, if we in the Latin class deprive him of the thrill that comes from self-expression! How can we reconcile this with any activity program?

There is much opposition to so-called prose composition these days. It seems to me that the reason for this is that Latin prose is still antiquated. We had a long distance to go when we set out to modernize our teaching of Latin. We began as we should have, with the intake end, for that naturally comes first; and we have today a number of progressive Latin readers, such as Carr and Hadzsits', Mrs. Loane's book, and the series of little books by Miss Maxey and Miss Fay used in the Chicago schools. But there is still no Latin prose book written along modern lines, although bits of Latin prose composition are brought in incidentally in some of the modern readers. Perhaps some day we shall have a book setting forth a natural development of Latin expression leading up step by step from 8A through 12B.

In 8A it is easy to start expression with very simple oral work, for language learning should begin orally, just as the child learns to talk before he tries to write. This first Latin expression may grow out of the daily Latin greetings, "Salve, magistra!" or "Quid agis hodie?" One 8A class after a few weeks composed some tiny dialogues which they read before the class. Now, this work is prose composition on the first rung of the ladder. Of course it is imitation at first, but so is a child's first attempt at using the vernacular. In connection with these dialogues the pupils, acting as audience, corrected any mistakes that the actors made; thus the pupils were teaching one another composition. Later the dialogues might be written down and corrected by the teacher.

In the early semesters, the teacher can read a short story in simple Latin and ask the pupils to tell or write the story as an assignment for the next day. The next step is to have the pupils write an original story, using only the vocabulary and constructions which they have had.

Many of the new books for 9A and 9B have Latin questions on the text, to be answered in Latin. This gives a chance for expression, especially if the questions are changed slightly to discourage memory work. I have found this device of using questions and answers based on the text practical to use straight through the Latin course from 9A to 12B. In 10A original stories still give a chance for composition.

Another device that I have found useful for all grades is

to ask pupils to bring in Latin sentences telling something they have seen, heard, or experienced within the day.

In the Caesar and Cicero years we can get "free composition" work by assigning once a week what might be called an "original," to consist of a paragraph on any subject connected with the current work, such as Caesar's life, Vercingetorix, a letter from the front, etc. There is no doubt in my mind that the pupil learns more through free original composition than by means of set sentences, and learns it more cheerfully.

This free prose composition gives a chance to call attention to the fact that the Roman way of thinking and ours are not always the same. When a pupil writes "Natare amo" instead of "Libenter nato," you can show the class that the Romans express the real action by the verb and the emotion by the adverb, while the English, in this case at least, expresses the emotion by the main verb. Such corrections are likely to make a deep impression, partly because the help is supplied for a felt need. The pupil is ready for the construction being taught him.

A real difficulty in teaching free prose composition in our big classes is the burden of correction. For this reason it is well to give short assignments and to distribute the work so that not too much will come in at once.

The only way to start is to plunge in. Try giving one of your classes the following assignment tomorrow: "Bring in a Latin sentence, using only the vocabulary and constructions that you know, and expressing something that you yourself have seen, heard, or experienced during the day." Unless I miss my guess, the handful of papers you get will give you ample opportunity to teach prose, and to teach each child personally something that he needs. You may also get a little closer to the child through his little sentence, and you will certainly be amused and pleased over his first stammering attempt at self-expression. Best of all, you will find that the children will like "prose composition" when it means self-expression.

(Editor's Note: Miss Clark uses "8A" to denote the first half of the eighth grade, "8B" to denote the second half, etc. Some teachers may find this the opposite of their own usage.)

### A SCHOOL ADMINISTRATOR SPEAKS

At the 1937 annual meeting of the American Classical League in Detroit, W. L. Carr delivered as his presidential address a paper entitled "As Others See Us." The paper was published in the *CLASSICAL JOURNAL* for December, 1937. Shortly thereafter Professor Carr received from a school administrator in Texas an interesting letter, part of which follows:

I have read your article, "As Others See Us"; and let me say that as a member of the "transition school" and as an administrator I enjoyed every word of it. It seems not unusual that Latin students of the "old school" should be staunch supporters of the subject on the grounds of mental discipline and vocabulary building. It is further not unusual that those of us who had our Latin at the time when the broad background of customs, government, and other allied materials was being added in a small way to the other points of emphasis should be even more enthusiastic in our support of the subject and its place in "modern" education.

Students in my school are definitely interested in taking up the study of Latin, and I attribute much of the steady success to the very modern yet fundamental approach to a so-called "dead" language.

I have never felt that we could teach Latin by the old method, with its emphasis solely on the language and literature content, and be justified in our sane idea that we are preparing youth for a fuller life now and surely later; if we do feel that the old emphasis alone is enough, then we are admitting that we do not want to give the child the fullest life. In the Alamo Heights Junior High School we want the

children to gain the richest life, and our Latin has been approached with that in mind. As a result, the subject is not dying, but is "coming back."

I have had no intention at any time of stimulating the study of Latin by making it easy; because if we did that we should fail in our preparation of children for a life that will probably never be easy. But things difficult to gain need not necessarily be uninteresting. With the aid of my Latin teacher I organized an introductory course in Latin to be offered in the last half of the seventh grade. The course was decided upon for three reasons: (1) To provide a tangible record upon which to counsel in the question of language continuance; (2) to provide a complete background of Rome and its time so that a sympathetic understanding might be reached; (3) to give enough vocabulary, phrase construction, and grammar for the easing of the transition to regular high school Latin in the next grade. We feel that wonders have been accomplished in making a language that could be very, very foreign come back to this day. Children of junior high school age are always impressed and reached by the "human side of the news." The teaching standard and the standard of scholarship have been maintained, but the bringing of Rome to the United States has created a new interest and desire. When children know that gangsters operated then as now, that bonus payments are no modern notion, and that the care of the poor was even then a problem, they get a new, fresh slant because the study becomes a thing of life—understandable life. The methods by which we put these things over are the usual ones—plays, pageants, readings, etc.

The thought came to me that you might like to have a word from an administrator who took eight years of Latin in the transition period and who believes in fundamental Latin teaching with the wealth of background added.

(Signed) L. G. NYSTROM, Principal,  
Alamo Heights Junior High School.

### THE DEPARTMENT OF CLASSICS AND THE NEWSPAPERS

By IRENE NYE  
Connecticut College

When I read the newspapers I am continually being reminded of my friends in antiquity. Paragraphs on the recent Tiber floods were nothing but "*Jam satis terris nivis atque dirae Grandinis misit pater . . .*" and what follows, over again in commonplace words. The advertisement of "L. Quintiliani & Son, Tailoring & Pressing" raises a question as to an illustrious ancestry among the intelligensia of first century Rome. A picture of the cheetahs (so easily tamed, the paper says) that are outrunning the greyhounds of England makes me see again the hunting cats on Mycenaean dagger blades. Not long ago our local journal in the following paragraph introduced a modern Odysseus:

"Forty years after Maurizio Balconi left home in Romagnano, Italy, for Spain, after promising to write his wife as soon as he found work, Maurizio has just returned, an old man, and was not recognized until he showed a deep scar on his left leg."

Last September when starting a course which comes under the general head of "Greek Literature in English" and treats of the great fifth century tragedies, the class and I, after discussing various possibilities, decided on the following plan. First: By studying with care the Oresteian trilogy of Aeschylus to try to answer the following questions: "Why did Aeschylus choose a story already old?" "How did he treat it?" "What did he wish to express?" Second: After reading the plays of Sophocles and Euripides which also treat of the family of Agamemnon, to raise the same questions about them; and after an endeavor to understand the real value of these old tragedies, to turn to O'Neill's "Mourning Becomes Electra" (1930-31), Jean Bodin's "Oreste" (1934),



Robert Turney's "Daughters of Atreus" (1936), and finally the "Electra" of Jean Giraudoux (1937). (Even this list omits the opera "Elektra" by Richard Strauss, given in New York this winter.) Each of these works, according to the newspapers, has been recognized as significant and has been productive of wide-spread interest. How can this be explained? Why do the artists of today take this same old story as a means to express themselves, and what are they expressing by it?

A similar quest might start with the Sophoclean "Oedipus" and the "Seven Against Thebes," and, passing Freud, turn to three Paris successes of the last two years climaxed by Jean Cocteau's "La Machine Infernale," recently presented in New York.

To round out the year's work, "Medea" translated by Countee Cullen, which appeared in 1935, and Edith Hamilton's translation of "The Trojan Women," which was published in 1937 and is announced for the Roerich Theatre late in January, would give an idea of the present interest in new translations.

But this is not the only course in the department of classics to follow the trend of the times. How could the freshmen reading Plautus this year, after "Menaechni" and "Comedy of Errors," omit "Amphitruo" and the French-English "Amphitryon," which many of them would see on the stage during the holidays? Or how could the readers of the Aeneid get a fuller understanding of Vergil's motive than by the comparison so often made these last few years of the problems which confronted Augustus with those before our own chief executive?

## ONE WAY OF REVIEWING VOCABULARY

BY MILDRED DEAN AND E. V. STEARNS

Washington, D. C.

A long list of Latin words to be reviewed confronted a ninth-grade Latin class.

"Let us find out the ones on which we need to do intensive work," said the teacher.

With the Latin list open before them and a clerk at the blackboard, the pupils in turn gave the words the meanings of which they could not recall immediately. Out of eighty words in the review list, fifty were found on the board when everybody had had a chance to mention any word he could not instantly translate. Then books were closed and the clerk was sent back to his seat. Next, volunteers quickly wrote the English meanings beside the Latin words. When that task was finished, the Latin columns were erased and only the English columns left on the board. Quickly again, and again by volunteers, the Latin words were replaced on the board, and finally the English was erased.

Now the Latin words were numbered, and the teacher said, "Take a sheet of paper and number down the left-hand side of it. Write the English meanings of the Latin words beside the corresponding numbers. Do not stop to remember, but leave blank spaces if the meaning does not come right away."

At the end of a few moments of busy pencil work, the English words were read aloud while each child checked his words and wrote in his lesson assignment book the ones he had not been able to recall. There was more time that day, so the Latin was rubbed from the board once more, and each child put beside his column of English words the Latin equivalents, as fast as he could write them.

"Now how many words are missing from your Latin list? And what shall we do about those words tonight?" inquired the teacher. The lesson ended with several prescriptions for intensive learning of the words omitted.

This is a "memory lesson" for which the individuals thoroughly understand the need, and for which they work, each one on his own individual difficulties. Memorizing is

the final step and the most needed one, when pupils understand what they are dealing with and how necessary a part it is of their future success.

The type of work described above is "supervised study" of the best sort. The present trend towards lengthened periods and shortened homework will make it possible for the teacher to work in this way with the pupils, showing them how to test themselves and correct their own omissions.

## SAVING LATIN

BY JOSEPH P. BEHM

Supervisor of Latin, Syracuse, N. Y.

To one who was introduced to the study of foreign languages nearly half a century ago, the present status of Latin and Greek is scarcely intelligible.

In that earlier day, the standard language requirement for college entrance in the classical course was four years of Latin, three years of Greek, and a year or two of German or French. Today, many colleges admit students without any foreign language preparation whatsoever. A few of the old-line colleges still require three or four years of Latin for entrance, but the vast majority will accept a three-year sequence in any foreign language or any combination of two two-year courses.

In New York State secondary schools, the study of Greek is confined to a mere handful of high schools, retained only by the loving care and active interest of a few invincible principals and teachers. If you listen to some of the junior high school principals nowadays advising their pupils not to "waste time" on Latin you sometimes wonder how long it will be before Latin follows Greek into oblivion.

*Quae cum ita sint, quid est agendum?* Is the study of Latin doomed? Is the situation really hopeless?

The answer is definitely in the negative, if we teachers, who know the value of Latin, are willing to use all our powers of argument and persuasion to convert to our cause administrators, parents, and the children in our schools who are academically minded, and if we teach our subject in accordance with the doctrine of interest. The future of Latin study, it seems to me, rests almost entirely with us secondary school teachers.

"But," you say, "how can I influence my principal, the parents and the pupils in my school?" Make use of intelligent propaganda, spreading abroad the ideas that ought to be broadcast. You have a bulletin board, haven't you? Well then, use it to display the work of your pupils: classical pictures culled from Sunday paper supplements and magazines, advertisements bearing classical names or slogans, derivation trees, leaves from well prepared notebooks, tabellae, Saturnalia cards, etc. On a table nearby you can display the soap carvings or models of Roman artillery that your pupils have made after school hours. Invite the principal and the parents in to see your displays and let your pupils explain the purpose of their work. Pupils of the lower grades also will see the displays and become interested in them.

Let your pupils form Latin clubs to study the interesting private life of the Romans and to put on classical plays and entertainments of various sorts. Arrange with a local radio station to broadcast programs, arranged by your pupils, to show the manifold advantages of the study of Latin. Legitimate propaganda of this kind—call it advertising or publicity or whatever you will—has been shown by experience to bear good fruit.

"But that isn't Latin," I hear some "gerund-grinding" teacher say. No, it isn't Latin, but it represents the activity of dozens of eager, enthusiastic pupils, whose enthusiasm, strangely enough, can be turned to learning forms and vocabulary, to reading stories in Latin, and even to composing Latin stories themselves. But do not suppose, for one moment, that the teacher is inactive. It is his job to "teach," not to "hear

lessons." It is his task to suggest the "projects" that give his pupils the blessed "joy of achievement." It is his work so to present the day's lesson that his pupils will enjoy as they learn. New methods, new devices, must constantly be sought to hold the interest of the pupils and to accelerate the learning process. But you may be very sure that pupils who spend hours in happy activity out of the class room, making soap carvings, models, reports, notebooks, etc. are really "learning," getting together a fund of information about the roots of our civilization. And the best part of it is that they are learning Latin at the same time, Latin that will prove of inestimable value to them later in their use of accurate grammatical English, Latin that will inculcate far-reaching habits of thought and procedure—right thinking, accuracy, perseverance, concentration and a host of other by-products of good teaching.

"Sugar coating Latin?" Yes, if you will have it so. But why should we object to making Latin pleasant to take, if we can thereby attain the cultural, disciplinary, and practical objectives toward which we are striving?

But how shall we determine who will probably make a success of Latin study? In this day and age, when everybody is going on from grade school to high school, when pupils of low mentality rub shoulders with those of high I.Q.'s, some way must be found to evaluate their varying abilities, to the end that each child may take the courses best fitted to develop his own individual talents.

From a viewpoint which goes back to the days when ill-assorted mentalities were thrust perforce into Latin classes, because there was no other place for them to go, I hail the advent of the so-called "exploratory course" in Latin in the seventh or eighth grade of the junior high school. Such a course, whether spread over a two-year period or concentrated in a single term enables the teacher to determine whether or not the pupil is "language-minded" and helps the pupil to decide whether or not he wants to continue the study of Latin. If he hasn't the mental ability to learn vocabulary, forms, and syntax, there is no point in allowing him to go on to certain failure. If he has made up his mind that he doesn't fit into language study, it is futile to coerce him.

Of course, if the pupil's parents insist that he try ninth-year Latin, the responsibility is definitely on them and the child must be given the opportunity demanded, even though it be contrary to the judgment of the teacher. In most instances, however, the child and his parents defer to the superior judgment of the teacher and acquiesce in a change of course better suited to the abilities of the child. In those few cases where the parents have their way, almost invariably they acknowledge their error later, after their misguided child has become a chronic repeater, with a positive hatred of Latin.

The exploratory course, to my mind, goes a long way toward saving Latin for the secondary schools and, incidentally, for the colleges. Here is the place to teach the child the value of Latin study and to give him a background for it. Here is the place to take advantage of his natural curiosity about a new and strange language. Here is the place to teach him the rudiments of English grammar in those schools in which formal grammar is tabooed in the English classes. Here is the place to become familiar with the mythological characters whose names occur so often in English literature, in the newspapers and magazines, and even in advertising captions. Here is the place to correlate Latin with art, architecture, and sculpture. Here is the place to lead the child by easy stages from the known to the unknown in reading Latin and comprehending its meaning, even without translation. Here is the place to give unsophisticated children the "joy of achievement" and to make them boosters for the subject which gives them so much real joy and tangible information.

Of course the antediluvian teacher throws up his hands in

horror at the prospect of teaching anything but Latin and he complains at what he says is a waste of time in teaching "extraneous matter." He complains that one or two declensions and one conjugation are not enough Latin; and then he is horrified at meeting nouns of the second and third declensions and verbs of the second and third conjugations in the stories which the pupils read. But the fact remains that the pupils read the stories and enjoy them and are not at all alarmed that some of the verbs end in *-et* or *-it*, instead of *-at*, when the teacher explains the reason for the apparent inconsistency.

It is a joy to see these little eager, unsophisticated youngsters at their work. In many classes the only "home work" given is notebook work or work on projects selected by the pupils. In the class period the Latin stories are read and translated or the gist of the story told after a few minutes of silent reading. The meaning of new words or constructions is, of course, supplied by the teacher. Then and only then are the sentences analyzed and the syntax of the words called for. After all the cases have been understood, the full declension is learned.

On certain days the entire time is devoted to background work or to notebook work. In some classes, the pupils use this day for a meeting of the "Latin Club," at which the pupils take full charge. It is a delight to hear them reporting, with due ceremony, on Roman background topics assigned to them by the "program committee," or to see them put on a little Latin play, suggested to them by their teacher.

These youngsters are really learning Latin but, far better, are coming to have a real interest and liking for it. And the best part of it is that, when once the teacher himself has become imbued with the proper spirit toward the work, he becomes enthusiastic over it and imparts his enthusiasm to his classes.

Practically all the pupils will pass the course, as they should, but some will not be certified for ninth year Latin. And yet, whether they go on or not, they will all feel that they have gained much that is valuable to them. Home environment and mental equipment often cause a wide disparity between numbers certified for further Latin study in different schools or in classes in the same school. That should not worry us, because we are concerned only with guiding the individual child in the way that he should go, to make the most of the talents he possesses.

Start the pupils right when they begin the study of Latin, give them a genuine interest in it and they will go on from that point to absorb all the Latin that the succeeding teachers feed them, provided that those teachers teach with enthusiasm and keep alive the interest that has been engendered in them.

To sum up, the salvation of Latin study in the schools seems to depend very largely on the adoption of a worthwhile exploratory course in the lower years of the junior high school, on the employment of progressive methods of teaching, and on the results of judicious publicity.

## HAVE YOU TRIED THIS?

### *Coins and Stamps*

The Service Bureau often suggests to teachers the gradual building up of a small collection of Roman and Greek antiquities for use in the classroom. Coins are probably the easiest to obtain and hold in themselves a wealth of interest due to the portraits of important Roman figures on them as well as the lovely mythological figures and symbols on the Greek coins. Prices for these are relatively low and the coins are easier to secure than other small antiquities. One teacher in a large city recently reported that after her attention was called to coins by the Service Bureau she went to an exhibition of the local numismatic society. There she found a teacher of science in a neighboring school who had a large



collection of Roman coins which he gladly consented to show to her classes and to talk to them about the coins. The Caesar class was particularly interested in the portrait of Vercingetorix on one coin. If the teacher has access to a numismatic society here is one way to vivify class procedure.

Interesting commemorative sets of stamps have been produced by Italy for the Vergilian and Horatian Bimillennial celebrations. This year the Italian government has again produced an interesting set to commemorate the Bimillennium of Augustus. These stamps provide a pictorial addition to classroom teaching. There are two sets, ten stamps ordinary postage, five of airmail. A complete description of these with the quotations on them from Vergil and Horace and the *Res Gestae* of Augustus is given in the January issue of *THE CLASSICAL JOURNAL*, page 247. These stamps may be obtained for \$2.00 or 95 cents for the set of ten, \$1.05 for the set of five, from the Scott Stamp and Coin Co., 1 West 47th St., New York City.

—D. P. L.

#### Cooperation With Other Language Groups

Sister M. Vincentia Brown, of the College of St. Francis, Joliet, Ill., writes:

We worked out one club program in cooperation with the other language groups. Each department constructed a miniature: the French department exhibited Paris, and the Roman group displayed a Republican Forum and the Circus Maximus. The whole was planned as a tour. A gang-plank was placed at the entrance and this was flanked on either side by the German and French flags and by the Roman S.P.Q.R. The architects acted as guides and lectured on the important buildings and places. As a feature of the evening, fortunes were told by the Cumean Sibyl. The fortunes were written on oak leaves and placed at the entrance to a cave; and these were put in motion by an invisible electric fan each time an individual approached to have her fortune told. It was quite a feat to catch the leaves. After the entertainment, a buffet luncheon was served, each nation contributing some food characteristic of the nation.

Miss Ella Larner, of Augusta, Kansas, writes:

One thing our department has done this year is to form a foreign language octette, composed of girls in the various classes. Each girl has a costume representing some foreign country. (I have German and Spanish classes along with Latin.) At Christmas we sang German carols. Next week we are using "Integer Vitae" and "Gaudeamus Igitur" for our assembly program. Songs in other languages will follow.

#### "Professor Quizz"

Miss Lillian Corrigan, of the Hunter College High School, writes:

For teaching vocabulary or derivation, announce a "Professor Quizz" game. Give the English word, e.g. *arson*, and ask for the Latin word from which it comes, and the meaning of the Latin word. Try to vary it with a question of this type: "Would you be complimented or otherwise, if you were told you were of a *sanguine* disposition? Why?" "If you were asked to *genuflect*, what would you do?" Incidentally, this is a good thing to try on Open School Day. The parents enjoy it and see real value in the work.

#### Movies

Mrs. Ben H. Skidmore, of the Harrison Technical High School, Chicago, writes of a unique project. One of the teachers in the school took moving pictures of representative activities of the various departments in the school, to be shown to students planning their courses. It was all done very simply, with improvised costumes and properties. Each department was allowed enough film to make a showing of three minutes. This idea may prove suggestive to teachers in other schools.

## THE VALUE OF THE CLASSICS TODAY

Hitherto Unpublished Statements Secured by the Committee on National Lookout of the American Classical League, 1936-1937.

"Thanks to my old Classics master, my love for Horace and the whole procession of his wonderful times came to me many years ago, and in it I found real and abiding delight."—Rudyard Kipling.

"I took Latin and Greek in both high school and college, and enjoyed both courses. Incidentally as a youth I had to memorize many lines of the first book of the *Iliad* as punishments for occasional failures to conform to classroom discipline."—George Horace Lorimer, late editor of the *SATURDAY EVENING POST*.

(From a letter complimenting the American Classical League on its various activities.) "Through your enthusiastic interest and your devotion to classical scholarship our people have been reminded on many occasions of our indebtedness to the great classical writers for many of the cultural values which enrich present day civilization."—Franklin D. Roosevelt.

## JOINT MEETING WITH N.E.A.

The American Classical League will hold a joint meeting with the N.E.A. on Wednesday, March 2, at 2:15 P.M., in the Tower Room, Haddon Hall, Atlantic City, N. J. Miss Anna P. MacVay, Dean of the Wadleigh High School, New York City, will preside. The general topic for the meeting will be "The Place of the Classics in General Education." The program will be as follows:

1. "Adapting the Foreign Language Course to the Student." By Lilly Lindquist, Detroit, Mich., President, National Federation of Modern Language Teachers.
2. "Latin and the Social Studies." By John L. Tildsley, formerly Associate Superintendent of Schools, New York, N. Y.
3. "Latin in the Secondary Schools." By Will French, Professor of Education, Teachers College, Columbia University, New York City.
4. "Latin as an Important Factor in Developing Reading Skill in English." By Stella S. Center, Board of Examiners of the Board of Education of New York City, and Director of Reading Clinic of New York University.
5. "The Present Status of Latin in the Schools." By Rollin H. Tanner, Professor of Education, New York University.
6. "Latin as Social Science." By B. L. Ullman, Professor of Latin, University of Chicago, and President of the American Classical League.

## CLIPPINGS WANTED

The American Classical League is planning this spring to enter upon the systematic collecting of newspaper clippings dealing with Latin and Greek, the teaching of Latin, attacks upon or defenses of Latin, etc. Teachers who wish to render service to the League in this project may do so by watching their local newspapers for such articles, and sending them in to the League offices. The name of the paper, the date of the article, and the name and teaching address of the contributor should accompany each clipping. Such cooperation will be heartily welcomed by the League.

## BOOK NOTES

The Periclean Entrance Court of the Acropolis of Athens. By Gotham P. Stevens. Cambridge, Mass.: Harvard University, 1936. Pp. 78, \$2.50.

A detailed discussion of the Acropolis in Athens. The route and description of Pausanias is followed. The author, an authority, discusses in detail the evidence that after the Persian Wars the Acropolis was rebuilt with the idea of re-

lating the buildings and monuments into an artistic and orderly whole in so far as the religious sanctity of certain portions would allow. The sites of various offerings are identified by careful investigation of the surface of the Acropolis. The study is more than adequately illustrated by photographs, plans, line drawings, and two excellent reconstructions of portions of the Acropolis, drawn by the author also. These will help the student to visualize in a vivid way the Acropolis as it looked to the visitor many centuries ago.

—D.P.L.

Teaching First-Year Latin. Edited by Victor D. Hill, Dorothy M. Seeger, and Bertha M. Winch. The Ohio Latin Service Committee, Ohio University, Athens, Ohio, 1938. Pp. xvi + 280. \$1.60.

This attractive, green-and-gold-bound, well-illustrated book is a revised edition of the Ohio Classical Conference's "Bulletin on First-Year Latin," which appeared in 1930. The new edition is twenty-four pages larger than the old, has more illustrations, and has additional bibliographical items. The fifteen chapter headings remain the same, and the essential plan of the book is unaltered—i.e., the assembling under specific topics of signed contributions from members of the Ohio Classical Conference. The result is inevitably a rather uneven presentation of the subject; but what the book lacks in continuity it abundantly makes up for in practicality. Its three-fold strength is this: everything presented in the book is useful, everything is to the point, everything has been actually tried out in the classroom. The book is a veritable mine of information and of useful devices.—L.B.L.

## NEWS AND ANNOUNCEMENTS

At a meeting of representatives of the American Classical League and of the four regional associations held in Philadelphia December 29, it was agreed to recommend to the executive committees of the various associations that combination subscriptions for the CLASSICAL OUTLOOK, CLASSICAL JOURNAL, and CLASSICAL WEEKLY be made available. It was also hoped that future meetings would be held to work out plans of cooperation among the various associations. This move should be welcomed as one that will serve to bring about a united front of all those interested in the classics.—B.L.U.

The Archaeological Institute of America and the American Philological Association held their annual joint meeting on December 28, 29, and 30 in Philadelphia. The Linguistic Society of America was also represented on one program. The next annual meeting of the two associations will be held in December, 1938, at Providence, R. I.

On December 13, the students of Duchesne College, Omaha, Nebraska, presented the *Rudens* of Plautus in Latin. The staging, setting, and costuming of the play were strictly according to classical models. Students of the Latin department sang selected Odes of Horace as interludes. The play excited unusual interest because of the fact that it was the first Latin play ever produced at the college. Many students and teachers from local high schools attended; and although some of the audience did not know much Latin, the enunciation and gestures of the players made the situations intelligible to all. The whole entertainment did much to foster interest in the classics and to give the students new inspiration for the study of Latin. The program was in charge of Mother Nora Kelly, R.S.C.J., Professor of Latin. Miss Marie Sykes, of Duchesne College, has furnished us with this report of the play.

Scott, Foresman, and Co., of Chicago, Ill., sell for fifty cents a 1938 "Kalendarium Romanum." Each leaf, 8 by 11 inches, contains a picture suitable to the month, two Latin quotations, and the Roman names of the days, as well as the Arabic numerals. The January page shows a head of Janus; February, a tombstone portrait of a husband and

wife; March, British war chariots dashing into battle; June, a map of the city Rome; July, the Forum of Caesar; August, a portrait of Augustus and a map of his empire, etc. The Herculaneum. The calendar was made by Helen S. MacDonald.

## AMERICAN CLASSICAL LEAGUE SERVICE BUREAU

DOROTHY PARK LATTA, Director

The American Classical League Service Bureau has for sale the following new material. Numbering is continued from the February issue. Complete catalogue available, 20 cents postpaid. Please order by number.

- 562. Questions designed to test the pupil's knowledge of the background of Caesar's Gallic Wars. By Mason D. Gray.
- 563. The Magic Toga—a play on derivation. By Charles I. Freundlich.

The American Classical League has for sale the following material previously published:

### *Latin Tests and Examinations*

- 43. Bibliography of Latin tests and their publishers. 10c.
- 113. A test for the Vergil class on content and points of style. 10c.
- 116. Developing historical background (questions on Cicero's oration for the Manilian law). 10c.
- 198. A true-false test for comprehension of *Pro Archia*, Chapter III. 5c.
- 232. Types of objective tests illustrated by examples. 10c.
- 302. Latin tests for the eighth grade. 10c.
- 303. Latin tests for the ninth grade. 10c.
- 305. A written lesson to test the pupil's understanding of the background of the orations against Catiline. 10c.
- 306. A written lesson for a review of rhetorical figures in Vergil. 5c.
- 321. Questions in Latin to test the knowledge of the content of the Fourth Oration against Catiline. 10c.
- 371. A Latin test to be given at the end of the Try-out Course in Grade Seven. 10c.
- 404. A three-fold test which may be given, following the study of the orations *In Catilinam*, *In Verrem*, and *Pro Archia*, and the historical background in connection with them. 10c.
- 405. Some examinations for the Vergil class. 10c.
- 437. An examination for the Vergil class. 10c.
- 467. A completion test on the content of class reading of Caesar Book I. 5c.
- 470. Some drill work and a mastery test on the Ablative Absolute. 10c.
- 486. A multiple response and a true-false test on Cicero's orations against Catiline. 10c.
- 487. Book report in the form of four tests on the historical novel "The Standard Bearer." 10c.
- 490. An examination in Horace. 10c.
- 526. A Latin test given at the end of the first six weeks in a first year class at Hunter College High School, New York. 10c.
- LATIN NOTES, February, 1938. An article on Latin tests and examinations. 10c.

### *The Ides of March*

- 231. Exitium Caesaris (ex libris Plutarchi)—a Latin play. 10c.
- 500. Suggestions for a Latin Program for the Ides of March 5c.

### *Easter*

- 252. Parts of a Liturgical play in Latin from the tenth century. 10c.
- 426. An Easter Pageant in Latin. Tableaux accompanied by reading of Scriptures in Latin. 10c.